

# THE MUSICAL WORLD,

A MAGAZINE OF  
ESSAYS, CRITICAL AND PRACTICAL,  
AND WEEKLY RECORD OF  
*Musical Science, Literature, and Intelligence.*

"Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,  
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν."

PLAT. *Phædo.* sec. xxxvi.

Music is a something viewless and incorporeal,  
an all-gracious and a God-like thing.

MAY 7, 1840.

No. CCXVI.—NEW SERIES, No. CXXIII.

{ PRICE 3d.  
{ STAMPED, 4d.

AN occurrence of last week has pretty accurately tested the extent to which a respect for decency is permitted to restrain the conduct of those who style themselves of the "upper classes" in this country. Our readers must be, by this time, sufficiently acquainted with the particulars of the *fashionable* "row" which took place at Her Majesty's Theatre on last Thursday evening—an event which will be memorable in the history of theatrical commotions as characterised by the most disgraceful and gratuitous display of riot and vulgarity ever ventured on by an audience since English society has grown into a reputed state of civilization. In our opinion, it far transcends the famous O. P. disturbances of by-gone days. It was not, perhaps, executed in such a spirit of organised turbulence—the rioters did not seem so thoroughly disciplined—we saw no arena cleared in the pit for seats of reckless frolic—we heard no choruses of cat-calls—nor were the lookers-on favoured by volleys of oranges, ginger-beer bottles, or any other of the nameless projectiles with which the "higher orders" (of the gallery, we mean) are sometimes wont to demonstrate their belligerent propensities;—far from it: the frequenters of the opera-pit are not, we should guess, very *au fait* at athletics—cat-calls are fortunately fallen into disuse—and the gallery of Her Majesty's Theatre is distinguished from the rest of the house, as the abiding-place of those quiet, orderly, unfashionable people, who like music—in its place—better than punch, ices, or coffee, and prefer the performances of the stage to the coxcombical chattering of the boxes. But, though the *emute* of Thursday evening lacked all these roistering traits of olden time, let it not be forgotten that it equally lacked a general impulsive grievance, and consequently was without a parallel justification. Moreover, as an especial feature, it took place in

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*the Italian Opera-house*, and was achieved, from first to last, by those very people who plume themselves on their exclusive initiation into the mysteries of good-breeding, and systematically avoid our national theatres on the plea that the vulgarities of the "mob" step in betwixt the wind and their gentility! They have given us proof of their *gentility* with a witness! They have indeed supplied all that was wanting to our conviction, and, we believe, that of every one who visits Her Majesty's Theatre for the purpose of *hearing music*, that, as an audience, they are the most ill-mannered people in existence. Our remarks, be it understood, apply solely to the tenants of the boxes and to those animals who occupy lock-up stables immediately in the rear of the orchestra;—we pointedly except the pit-ites and the frequenters of the gallery, all of whom, we have reason to know, are constantly and acutely annoyed by the discourtesy of their "exclusive" neighbours, who appear to deem attention to the finest operatic performances in Europe, as well as to the enjoyments of those around them, a matter of the slightest possible moment when compared with their conversational indulgences in sickly English, heightened by scraps of worse French, and aggravated by the slamming of box-doors and the rattle of crockery. Why such nuisances are endured at all, passes our comprehension;—in the "vulgar" theatres of the metropolis, a sturdy sense of decency would administer an unsparing corrective to anything resembling these doings of "gentility" at its show-room in the Haymarket.

But to return to the great aristocratic demonstration of Thursday evening. Could any indifferent person, in that Babel of yells and shrieks, discern a particle of the spirit which, in his ignorance, he might attribute to an assembly of "the first gentlemen in the world?" Would he not, rather—noting the "all gammons," "cock-a-doodle-does," "ee-aws," and fist-shakings, which emanated from certain distinguished quarters—have concluded that Giles and James had exchanged saintships, or that "down east" had stolen a march on the "far west." We thank, our stars, however, that the "row" took place where it did;—at any other London theatre it *might* have been regarded as a sample of English feeling—*there*, it assuredly was none. The audience of *that* theatre habitually think, speak, and act with an implied contempt for everything English—except, by the way, the money they derive from the soil: their public demeanour *may*, therefore, be co-originate with their sources of amusement, although our slender acquaintance with foreign usages in such a case does not permit us to decide the point. From all that took place during this outrageous piece of mobbery, we infer that neither singing, nor music, abstractedly, had anything to do with it. It was simply an attempt to force on Mr. Laporte an engagement which he considered unnecessary, and which formed no part of his announced plan. The subscribers were perfectly aware, before the commencement of the season, that Signor Tamburini was not included in the promised engagements.. and yet, with a total disregard of all equitable principle, they seemed determined to quarter him on Mr. Laporte's treasury, without any other justification than an impulse of their will and pleasure.

Mr. Laporte's position with respect to Signor Tamburini, will be best seen in the following extract from his published letter on the subject :—

"In November last I received a letter from Signor Tamburini, the purport of which was to inform me that, unless I gave him an immediate answer as to my intentions, he would accept other engagements. I replied, by the letter which appeared on Thursday in the public papers. And here allow me to explain to those not conversant with the usages of the stage, that when a time is named which is *allowed to pass without the negotiation being brought to bear, that negotiation is at an end*, and accordingly at the expiration of the week which I had taken for *all delay*, no communication having, on my part, been made to Signor Tamburini, he was *quite at liberty to accept any engagement* that had been offered. Why Signor Tamburini *did not engage elsewhere* when in no way bound to me; why he kept himself in readiness to receive any engagement which might be forced upon me, the public or himself can, probably, best determine. Independently of these circumstances, and of internal difficulties which exist in consequence of the temper of parties, and other circumstances, which a manager is continually made to feel, I was influenced in my determination by the following considerations :—When my management was unshackled, ten years ago, it was the London theatre which had the supremacy over every other in Europe. I brought Lablache from Naples; and he appeared before Easter, and as early as January: and Pizzaroni and Donzelli; and it was I that let his engagement to the Paris manager for the part of the year in which he was not required in London (of late years complaints of a serious, and, if the circumstances under which I have been placed are not considered, of a just nature, have been made in consequence of the dearth of talent and shortness of the season before Easter). The five performers being engaged in Paris till the 1st of April, and Mme. Persiani being the only one I could obtain, it was incumbent on me to seek for talent elsewhere; I consequently engaged Signor Coletti."

The *alpha* and *omega* of the whole business, therefore, is contained in the simple fact that Mr. Laporte and Signor Tamburini could not agree as to terms, and that Mr. Laporte, as he says, sought talent elsewhere, and engaged Signor Coletti; and perfectly justified was he in so doing. His prospectus gave no promise of Signor Tamburini, and he consequently violated no engagement with the subscribers. *They*, however, thought otherwise, and Mr. Laporte has yielded, unwisely we think, to sheer clamour, and saddled himself with the payment of an additional £300 per month, without any defect to be remedied and, we are convinced, without any real musical craving, on the part of the public, to be satisfied. Besides this wrong to Mr. Laporte, there is a positive injustice inflicted on Signor Coletti. We do not wish to be invidious in comparing the two Italian basses, but the Opera-goers having, by the institution of their mob-tribunal of Thursday night, established a virtual comparison of the grossest and most offensive kind, we can hardly be blamed should we contrast their merits *seriatim*. Putting aside, then, fashionable foolery, prejudice, and the underhand influence of other artists on their would-be-believed patrons, we cannot, for the life of us, see in what consists Signor Coletti's inferiority. He does not sing so *fast*, perhaps, as his celebrated rival, and this, being nearly the only point on which the rioters are capable of a definite opinion, is doubtless his damnatory sin in their eyes; but in all other respects—in voice, style, and in careful handling of the music entrusted to him, he is fully equal if not superior to

Tamburini. At any rate it is past all denial that he is a singer of the very highest class—rather too *legitimate*, we should say, for the understanding of the folks who thought fit—not for the first time, by the way—to turn Her Majesty's Theatre into a bear-garden; and his great merits should have secured for him that which could not be relied on from the correct feeling of his audience alone—an exemption from insult. Without the smallest wish to assail the universally-admitted ability of Signor Tamburini, we must say that Coletti will want self-respect if, after his signal success in the beginning of the season, he permit himself to be posted *second bass* at Her Majesty's Theatre. Besides the banishment of an admirable singer, this vulgar affray will act most mischievously as a precedent. If an aristocratic mob is to have the virtual management of Her Majesty's Theatre, fair play and systematic direction are at an end;—the operas of Donizetti and the singing of the "five" will keep the stage in defiance of all new-comers, no matter what their talent or continental reputation.

Truly, this has been altogether a delectable affair. Very gratifying was it to the feelings of Englishmen to see some of the chosen of their land protruding their nether extremities from the boxes, amid sundry choice quotations very strongly resembling "Nix my dolly!" and "Fake away!" and finally making their exit, *via* the stage, just as the lights were extinguished, and the remnant of the audience left to find egress as darkness and Providence permitted! Matters are managed differently elsewhere. At the Eagle tavern, for instance, where the "unwashed" nightly imbibe the drama simultaneously with gin-and-water and tobacco, any such disgusting scene would have been cut short by the interference of the police. Doubtless, in more respects than one, there is one law for the rich and another for the poor!

#### CORRESPONDENCE.

*To the Editor of the Musical World.*

SIR,—Walking down Regent Street yesterday, my attention was attracted by a portrait in Cramur's shop-window of Miss Robena Ann Laidlaw, pianist to the Queen of Hanover: and on looking over the number of the *Musical World* for April 9, I perceive that she has arrived in London; I hope with the intention of playing in public.

Miss Laidlaw is, I am told, a native of Scotland, and has earned for herself in Germany and Petersburg the reputation of being one of the first female pianists in Europe. The German newspapers, and the well known *Allgemeine Musikalische Zeitung*, have spoken of her performances in Berlin, Leipzig, Dresden, Vienna, and other capitals in terms of high eulogium; and I therefore sincerely hope that on her return to this country she will not only make her appearance before a London audience, but will meet with the patronage which her talent deserves.

Having passed the winter of 1838-9 in Germany, and having, in January, 1839, been in Hamburg, I was gratified with the opportunity of hearing Miss Laidlaw's performance on the piano. She was at that time on her return from Petersburg to Hanover, and had announced a concert in the elegant Apollo-Saale. The room was crowded with all the wealth and fashion of Hamburg, and a more gratified and enraptured audience I have seldom seen. Miss Laidlaw played the andante and finale from Beethoven's grand Sonata in F minor, with exquisite taste, and was most vehemently applauded. This was followed by a series of studies of the modern romantic school of pianoforte-playing, among which was one by the celebrated Schumann, composed by him and dedicated to the fair pianist herself; Der Geistertanz, a caprice by Hiller; Chopin's grand Study for the Left-Hand (being the twelfth Study of his Book 2), and Henselt's Andante et Etude, ou Poeme d'Amour. All these were given with consummate art and precision, and most delieulous

expression. Her performance of Chopin's study was remarkable not only for perfect equality of touch and tone, but from the circumstance that notwithstanding the left hand has to perform a series of highly difficult passages with great velocity, and without the slightest pause from beginning to end, through five pages of print, the most practised ear could not detect the slightest relaxation in the original time, down to the last bar. — This was made the theme of special praise and wonderment by the critics of the press, who were unanimous in awarding to Miss Laidlaw the meed of being one of the most accomplished artists they had ever heard. The concert concluded with her performance of Thalberg's Grand Fantasia on Russian National Airs, which if not performed as Thalberg himself plays it, was executed in a way which leaves little to be desired, and which drew from all parts of the room a hurricane of applause. Miss Laidlaw has been *feted* everywhere, and I myself have read poems written in her praise as a pianist in several of the German newspapers. I am induced to send you this notice of Miss Laidlaw, because I think the musical world not so rife in first-rate pianists as to look upon the accession to their ranks of such an artist with indifference.—I am, Sir, your constant reader,

London, April 21st, 1840.

AN AMATEUR.

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To the Editor of the Musical World.

SIR,—Having to the best of my ability in former letters shown the necessity, as regards the public, of establishing a "national opera" in London, I will now, with your permission, say a few words with respect to the case as it affects musicians generally, and composers especially. For instance, how many musicians are there residing in London and elsewhere throughout the kingdom, who, having with patience and industry completed a work, find that its production is a more difficult matter than they contemplated. Nevertheless each and every individual (fondly hoping that his case will prove a remarkable exception to the instances quoted by his wiser friends in support of their repeated assertions—that no manager will take the music of an unknown author) still continues to delude himself with the vain expectation that some one of his repeated applications may be successful. It will be obvious to all reflecting persons that the absence of any ascertained right by which an unknown composer may demand a hearing for his work, must be productive of serious evils to all but the fortunate few who owe to *chance* what they are denied by *justice*. Now I would inquire of the many *disappointed authors of operas* how many times in the course of their mortal lives have they been most unequivocally hoaxed by managers, musical directors, *et hoc genus omne*? And mark! my very good friends of the operatico-writo-dramatical profession, so you will continue to be hoaxed with very fair words, very ambiguous letters—that mean nothing; very soothing messages—that mean any thing at all you like, until you unite as a body, determined to act in concert and put down by every available means the OUTRAGEOUS MONOPOLY and EXCLUSIVE SYSTEM which now exists in the patent theatres relative to English operas. As an illustration, let us imagine a case; a composer sends his work to a manager who is predisposed to think the dramatic portion unattractive, his musical director also *thinks* the music heavy, &c. Are not the opinions of those people liable to error? Have they never been mistaken as to the public taste? Do not *other motives* actuate them than catering for their audiences? I leave the answering of these questions to our native composers, and, if I am not misinformed, Mr. Rooke could considerably enlighten us on the subject if he chose to do so. Who can pretend to answer for the public taste? I should think the only test of a work intended for public performance is its production, and even this is uncertain. Weber's *Euryanthe* was enthusiastically received at Vienna and failed utterly at Darmstadt. *Fidelio* was at first played with such indifferent success that its withdrawal was the consequence, and ten years after was reproduced to astonish and delight civilized Europe. Many instances might be quoted to show how impossible it is to form a correct idea of how the public may receive a piece; bodies of men daily commit gross errors of judgment; how much more likely is one individual whose very position induces fallibility on every side, and that persons considered judges differ on the merits of a musical piece—*vide* "The Mozart Controversy," *passim*. What is the present state of dramatic music in London? The daily bills of the theatres are melancholy evidences of degeneracy in that department. The *Beggar's Opera* is now the sole representative of native music on the stage—have we not as good?—nay, have we not operas? The miscalled *Beggar's Opera* is but a drama with songs introduced; and the cause, Sir, the evident cause of this miserable state of things is defective management, to which may be added the want of a permanent establishment at which English operas and no others would be performed. Messrs. Balfe, Barnett, and Rooke have proved that we have men who can write operas, and attractive ones. Let the musicians unite ("Union is strength") and they will find that they have in their own hands the power of establishing in England what it now lacks exceedingly—a NATIONAL OPERA.—I am, Sir, yours, &c.

S. V.

## REVIEW.

*The celebrated Spanish Chant, arranged with Variations for the Pianoforte.  
By George F. Harris.*

This is a tune which has become celebrated by some means or other—not for its merits, we opine—to which Mr. Harris has appended six variations, all of the most cut-and-dried, business-like kind. We do not see in what consists the interest of such things.

*Prince Albert's own Quadrilles, composed by John Valentine.*

Prince Albert is enduring a course of very scurvy treatment. Musically speaking, he is becoming a refuge for the destitute. All the halt, lame, and blind of the metropolitan "composers" are discharging their dedications at him, and in consequence, his Royal Highness's name is, or shortly will be, associated with more rubbish than that of any other person in the three kingdoms. These quadrilles are really worse and worse. The whole five would not yield materials for one tolerable tune; and, by way of climax, there is a waltz, especially denominated the "Prince's Own," which, we dare be sworn, the Prince will *dis-own*, without hesitation, should it ever come within reach of his ears.

*Anthem, "The Lord is my Shepherd," composed by the Rev. F. W. Briggs.*

This, viewed as the production of an amateur, is really a clever work. Good feeling and propriety are manifest throughout; and if we are not surprised by any vast originality of design, or elaboration in treatment, we have always pleasing ideas, smoothly and correctly expressed. Its best portions are the recitative, "He shall feed me," which concludes with a grand and intensely beautiful progression, and the bass-solo, "Yea tho' I walk," and the following duet.

*The Incheape Bell—Song written and composed by John Parry, jun.*

Mr. Parry has gone out of his usual course of ballad-izing in this song; but not very effectively, we think. While he keeps to "warning tolls," "desolate bells," and "passing waves," all goes smoothly enough, but the "Storm" and its adjacents, are slightly out of his reach. Nevertheless, with good performance, it may be found an effective song.

## MUSICAL INTELLIGENCE.

## METROPOLITAN.

## GERMAN OPERA.

Mozart's *Don Juan* was produced by the German company on Friday evening in last week. The smaller scale of the score of this opera, and the quieter style of the music, as compared with *Der Freyschutz*, are evidently in favour of the limited resources of this company, and the small size of the theatre they occupy. Still, though disposed to think the second performance an improvement on the first, we retain our opinion that M. Schumann's company claim public attention rather for a certain pervading completeness of effect, than from any display of individual greatness. One or two characters, however, stand out more prominently than the execution of the *Freyschutz* led us to anticipate. Herr Poeck is notable in this respect. His *Juan* is a clever and spirited piece of acting, and he sings the music very effectively, albeit, now and then, with two strong a twang of melo-dramatic bluster. The character, altogether, is, *sui generis*, better than his *Caspar*. He wants the easy sprightliness so adroitly worn by Tamburini, or our own Balfe, and his love-making is not remarkably insinuating; but in the more forcible situations of the drama—such, for instance, at the close of the first act, and his final encounter with the *Ghost*—we do not remember to have seen any more efficient representative. His last scene, especially, was a triumph in its way. Nothing but a thoroughly-German sense of the horrific could have worked



out the spirit of the *finale* with such breadth of colouring. Mme. Schumann's *Zerlina* was another agreeable disappointment. *Annen* is simply a romping, light-hearted girl, while *Zerlina*, beneath the twofold disguise of innocence and coquetry, is a creature of intense passion and earnest affection, and we scarcely expected to find Mme. Schumann, to whom the first character seemed her natural state of existence, so exquisitely truthful in her conception of the second. Her singing equally outran our calculations. The appropriate playfulness which she gave to the music of Weber lent anticipation no clue to the tenderness of her "Batti, batti," or the delicious sentimentality of her "Vedrai carino." Above all things, commend us to her speaking. The sweetness with which she utters the most aggravated clusters of consonants might almost establish a belief in German euphony, and what greater improbability it could effect, we know not. The *Donna Anna* of Mme. Fischer Schwartzböck, was a very unequal performance. Its commencement gave promise of much larger amount of excellence than we detected in its progress. The whole of her first scene was extremely beautiful—sometimes even emulating the transcendent power of Grisi—and the grand recitative preceding the air, "Or sui chi l'onore," but little less ably treated;—from this point, however, her energy appeared to wear out; her voice lost its brilliancy, her manner became sleepy, and her latter scenes barely reached the standard of mediocrity. Although the part of *Elvira* contains some of the finest music in the opera, it is usually reckoned among those up-hill tasks which are purposely allotted to indifferent singers, and to this practice the German performance offers no exception. The lady who attempted it on Friday evening sung egregiously flat, and otherwise betrayed inability for the undertaking;—as, however, she struggled hard with a very laborious duty, we say as little as possible on the subject. Herr Schmezer enacted that most insipid of all imaginable lovers, *Don Ottavio*, with much dignified propriety—anything further being placed out of the question by the nature of the character itself. His singing, though often highly satisfactory, disappointed us by the want of that finish which is just as necessary to the music of Mozart, as is broad effects to that of Weber: moreover, in points of execution, such as the florid passages in "Il airo tesso," he obviously failed.

The merit of this performance, as we have before remarked, is attributable, not to individual excellence, but to general correctness. No one of the principals, except Mme. Schumann, is out of the reach of censure, on some ground or other, and yet the whole effect is not only void of offence, but for the most part positively delightful. The chorus is superb. We have seldom seen anything more exciting than the *furore* which is stirred up among this body of singing-actors in the *finale* to the first act.

SOCIETA ARMONICA.—Third concert, Monday, May 4.

PART I.

Symphony, F major.....	Beethoven.
Duetto—(Mlle. de Varny and Signor Lablache)—Quanto Amore (Elixir d'Amore).....	Donizetti.
Fantasia, Bassoon (M. Baumann).....	Barret.
Scena—(Mme. Grisi)—Eile de la pace.....	Costa.
Quintetto in E flat, minor, pianoforte, violin, viola, violoncello and double bass (Messrs. Forbes, Tolbecque, Moralt, Lindley, and Howell).....	Hummel.
Aria—(Signor Lablache)—Va Sbramando (Faust).....	Spohr.
Overture—Ruler of the Spirits.....	Weber.

PART II.

Overture—Egmont.....	Beethoven.
Duetto—(Mme. Grisi and Signor Lablache)—Dalla Scala.....	Fioravanti.
Fantasia, Horn (Mr. Jarrett).....	Jarrett.
Aria—(Mme. de Varny)—Casta diva (Norma).....	Bellini.
Overture—Der Berggeist.....	Spohr.

This was the best concert since the beginning of the season. The orchestral selection was admirable in itself and extremely well performed—Beethoven's F symphony and overture to *Egmont* especially claiming notice in this respect. To the lovers of instrumental performance, Mr. Jarrett's horn fantasia was a treat of very uncommon occurrence, as was also the bassoon solo by Mr. Baumann, who, were his tone more delicate, would be a performer of the highest class.

The performance of Hummel's fine quintett also gave universal satisfaction. In the vocal department we had nothing but the old story—very fashionable, and very worn out; except, by the way, the "Va Sbramando" of Spohr, which was sung by Lablache with prodigious effect. Mr. Tolbecque led and Mr. Forbes conducted.

The fourth concert will take place on Monday, May 18.

THE ANCIENT CONCERTS.—We omitted to notice in our last number the Fourth Ancient Concert, which took place at the Hanover-square Rooms on Wednesday-evening in last week, under the directorship of H.R.H. Prince Albert, who made the following choice selection:—

## PART I.

National Anthem—God save the Queen.....	
Selection from the Creation.....	Haydn.
Duetto—Quando corpus (Stabat Mater).....	Pergolesi.
Recit.—Such Jephth was.....	Handel.
Recit.—Sound, then, the last alarm } (Jephth).....	
Chorus—When his loud voice.....	
Duetto—Cara sposa (La Creazione del Mondo).....	Haydn.
Aria—O Cara Immagine (Die Zauberflöte).....	Mozart.
Aria—Si tra i ceppi (Berenice).....	Handel.
Quintetto (double choir) Sanctus Dominus.....	Palestrina, 1565.
Chorus—Hosanna in Excelsis.....	
Recit.—Sposa! Euridice } (Orfeo).....	Gluck.
Aria—Che farò senza.....	
Recit.—But bright Cecilia.....	Handel.
Solo and Chorus—As from the power } (Dryden's Ode).....	
Chorus—The dead shall live.....	

## PART II.

Overture—Anacreon.....	Cherubini.
Opening of Grand Te Deum.....	Graun.
Recit.—Ye twice ten hundred.....	Percell.
Air—By the croaking of the toad } (Indian Queen).....	
Motet—O God, when thou appearest.....	Mozart.
Song—Water parted from the sea (Artaxerxes).....	Dr. Arne.
Song—Let the bright Seraphim (Samson).....	Handel.
Selection from the Mount of Olives.....	Beethoven.
Glee—Here in cool grot.....	Earl Mornington.
Chorus—O sing praises (fugue).....	Sebastian Bach.
Quartetto and Chorus—Nella tua Man.....	Haydn.

The concert was honoured by the presence of Her Majesty the Queen, the Queen Dowager, the Duchess of Cambridge, and Prince Ernest, who were in the royal box. H.R.H. Prince Albert, as director of the evening, occupied the usual seat in front of the orchestra; H.R.H. the Duke of Cambridge, Prince George, and the Bishop of London, were seated with the royal director. The different pieces were most efficiently given by Grisi, Rubini, Tamburini, Lablache, Miss Birch, and Phillips. Mr. Bishop conducted.

ANCIENT CONCERTS.—The fifth performance took place last night, under the direction of the Duke of Cambridge, for his Majesty the King of Hanover. Conductor, Mr. C. Lucas.

## PART I.

Selection from the Oratorio of Joseph.....	Mehul.
Recit. and Air—(Mr. Harrison)—Happy pair (Alexander's Feast).....	Handel.
Song—(Miss Rainforth)—The prince, unable to conceal his pain (Alexander's Feast).....	Handel.
Madrigal—My mistress is as fair (1611).....	J. Bennet.
Aria—(Mme. Brandis Warlich)—Porgi amor.....	Mozart.
Concerto in A minor: Violin Obligato (Mr. F. Cramer).....	Martini.
Duet—(Mme. B. Warlich and Tamburini)—Quel sepoltero.....	Paer.
Benedictus and Chorus.....	Hummel.
Terzetto—(Miss Rainforth, Miss Hawes, and Mr. Harrison)—Mi lasci, O madre amata.....	Winter.
Selection from the Mount of Olives; solo, Miss Birch.....	Beethoven.

## PART II.

Motet—Ne pulvis; solo, Tamburini.....	Mozart.
Preghiera—(Miss Hawes)—Somme Dio.....	Winter.
Selection from the Seasons; (solos, Miss Birch, Bennett, and Phillips).....	Haydn.
Aria—(Tamburini)—Agitato.....	Paer.
Glee and Chorus—(Messrs. Hawkins, Bennett, Harrison, and Phillips)—The mighty conqueror.....	Webbe.
Song—(Mr. Phillips)—Rolling in foaming billows.....	Haydn.
Grand Chorus—Hosanna (Davide Penitente).....	Mozart.

The selection from Mehul's oratorio consisted of the Morning Hymn of the



Israelites, when they were encamped under the walls of Memphis, a romance, sung by Miss Birch, and a beautiful duet, sung by Mr. Phillips and Miss Hawes, "Dear child of hope." Bennett's madrigal was encored. Madame Brandis Warlich is an English woman by birth, but has been abroad for many years; her voice is weak, and but little suited for the concert-room. In the duet with Tamburini she was scarcely heard. Mr. F. Cramer played the adagio in Martini's violin concerto, and it certainly was one of the gems of the evening, replete with taste, expression, and feeling. Winter's charming trio, from *Il Ratto di Proserpina*, was excellently sung; it is one of those melodies, simply but richly harmonized, which are sure to please. The selections from Beethoven's *Mount of Olives* consisted of the fine, but difficult recitative, "O tremble mortals! Jehovah's Son is here;" the solo, "Praise the Redeemer," splendidly delivered by Miss Birch; and the appalling chorus, "But woe to you, who slighting," the accompaniments to which are most masterly; in the symphony to the air, the flute and bassoon parts were brilliantly played by Card and Baumann. The second part opened with Mozart's motet, the solo in which was well sung by Tamburini, who also gave Paer's song with great spirit. Nothing could be more delightfully given than Winter's beautiful air, sung by Miss M. Hawes. The selection from E. Taylor's new version of Haydn's *Seasons* consisted of a portion of the "Summer," commencing with the tenor solo, "Tis raging noon," sung by Bennett, then "Distressed nature fainting sinks," followed by Miss Birch's "Oh, welcome now, the thickest gloom," in which Cooke's oboe told well; concluding with the "Storm chorus," and the beautiful trio, "The Storm is past," by Miss Birch, Bennett and Phillips, and chorus, in which an imitation of the curfew is given with amazing effect. Phillips sang Haydn's song with his accustomed ability, and the performance closed with Mozart's magnificent chorus, to which ample justice was done by the orchestra.

CHORAL HARMONISTS.—The last meeting of this Society, for the season, took place on Monday last at the London Tavern, Bishopsgate-street. The performance consisted of

## PART I.

Oratorio—The mount of Olives..... Beethoven.

## PART II.

Overture—Oberon..... Weber.  
Madrigal—All creatures now are merry-minded..... Morley.  
Cantata—Acis and Galatea..... Handel.

The solo parts were taken by the Misses Birch, Dolby, Cole, Capper, and Messrs. Bennett and Novello. Leader, Mr. Dando; organ, Mr. G. Cooper; conductor, Mr. Lucas. We have not space to enter into particulars.

MR. HENRY DULCKEN gave his morning concert at the Hanover-square Rooms on Wednesday, the 29th ult., and it was exceedingly well attended. The performance consisted of a miscellaneous selection, comprising every variety in both departments—vocal and instrumental. Mr. Lavenu conducted.

MR. AND MRS. T. H. SEVERN'S SOIREE MUSICALE took place at Willis's Rooms, on Monday evening. The selection was most judiciously made, and highly creditable to Mr. Severn's taste and judgment.

## PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

HERTFORD.—The Hertford Glee Society's Concert, in aid of the funds for erecting a new organ in All Saints' Church, Hertford, took place in the Shire Hall, on Wednesday, the 22nd ult. The company was very numerous and highly respectable; and the society have the pleasing satisfaction of being able to contribute something towards the erection of an organ for that church, of which their talented instructor and kind friend, Mr. C. Bridgeman, is organist. On this occasion nearly the whole strength of the society was put in requisition. The instrumental band consisted of eighteen performers, and the chorusses were performed by twenty voices; and the entire proceedings were calculated

to reflect not only the greatest credit on the society, but to confer honour on the town. At previous concerts the society have felt the want of treble singers, but on this occasion, the difficulty of obtaining this important assistance, was removed by the kindness of Miss Quelch, and three other young ladies. To those ladies the thanks of the society are most justly due; and more especially to Miss Quelch, the daughter of Mr. Quelch, Professor of Music, at Marlborough, and who has been staying in Hertford, on a visit to her brother, previous to her going to town, to receive that instruction from Sir George Smart which will, we confidently anticipate, enable her to take a respectable rank among concert singers.

The first part of the concert consisted entirely of sacred pieces, and was commenced by Handel's Overture to "Sampson." Haydn's Chorus and Trio, "The Heavens are telling the Glory of God," was then sung with great effect; and was followed by "Deeper and deeper still," a recitative and air, from Handel's *Jephtha*, which was executed in a style, but rarely excelled by long practised and professional singers. This was succeeded by Haydn's air and chorus from the *Creation*, of "The Marvellous Works," the air sung by Miss Quelch; Pergolesi's air, "O Lord! have mercy upon me;" and Avison's air and chorus, "Sound the loud timbrel," the air by Miss Quelch: this was most deservedly encored. Handel's trio, from *Judas Maccabeus*, "Disdainful of danger," followed; and was succeeded by Handel's air, "Holy, Holy, Lord God Almighty," by Miss Quelch. The grand Hallelujah chorus concluded the first part.

The second part, consisting entirely of secular pieces, was opened by Mozart's overture to *Figaro*; after which, Danby's glee, "Awake, Æolian lyre," was effectively given. Griesbach's song, "The Auld Wife," was then sung with much feeling and taste, and most loudly called for a second time. Bishop's merry round of "When the wind blows;" Perry's recitative and air, "The high-born soul;" "The Chough and Crow" glee; and Bellini's air from *La Sonnambula*, "Do not mingle," succeeded. The latter difficult and impassioned air was sung by Miss Quelch, and was much applauded. The Chamois Hunters' chorus, which is a deserved favourite of this society and its friends, then followed, and "God save the Queen," concluded an evening's entertainment, with which all were well pleased. The success which has attended the Society's anxious efforts on this occasion to please and entertain their neighbours, must be gratifying to the members thereof. We hope it will stimulate them to persevere in their attention to the "holy art," and have the effect of improving the musical taste of the town and neighbourhood; believing with England's greatest bard, that music was ordained

— to refresh the mind of man  
After his studies, or his usual pain.

WORCESTER.—We have this week experienced a treat of no ordinary character in the rich entertainments provided at the theatre. On Monday evening, after the play of *Therese*, which was well sustained in all its characters a grand concert was given by the Distin family. From the established fame of these unrivalled performers we had been led to expect something good; but the event surprised and almost astonished us. The concerted pieces were "Mira O Norma," "La Luna Il Sol Le Stelle," et "No Matilde," and "Fra Poco a Me." The manner in which these compositions were given afforded a specimen of perhaps the finest brass instrumentation which it is possible to produce; the chromatic and staccato passages were given with the utmost distinctness and accuracy, whilst in the crescendos and diminuendos these instruments (hitherto looked upon as obstinate, harsh, and most fitting for the "stern minstrelsy of war") produced tones of exquisite sweetness and finish—led on by Mr. Distin on the bugle, from whose brazen throat he "discoursed most excellent music"—at times commanding the uncontrollable admiration of the audience by the richest bursts of harmony, and then gradually drawing aside the imprisoned soul by the plaintive and flute-like softness imparted to each note as it glided, almost imperceptibly, into the succeeding one. The audience were riveted with minute attention,

"And took in strains that might create a soul  
Under the ribs of death."

We shall not easily forget the cadenzas, nor indeed the *anima* of the whole concerted performance. But we must now pass on to a short notice of some of the other pieces. The aria, "Meco Tu Vieni O Misera," was given by Mr. H. Distin, on the French horn, in a finished manner; he afterwards played "The Light of other Days" on a walking-stick cornetto, which air was rapturously encored, and very justly so. But who that heard "O no, we never mention her," by Mr. Distin, on the trumpet, will forget the impassioned feeling and delicious tenderness of his silvery notes throughout this admired air, and the most difficult shake (performed entirely by the lip) at its conclusion? But perhaps the great gun of the evening was "The Soldier Tired," by Mr. Distin, on the

same instrument. This piece produced more of astonishment than any other sensation, from the accuracy and brilliance with which the triplets and other difficult passages were performed, rivalling the best execution that we ever heard on the keyed instrument! An echo hunting duet, by Messrs. H. and W. Distin, carried us over Alpine mountains, amid the signals and distant responses of the hunters. We cannot bestow too much praise on the mastery displayed in keeping up this illusion so completely and distinctly. The brass performances concluded with the National Anthem, the whole company standing. In the vocal part of the concert, we listened with pleasure to the soft and silvery warbling, of Mdlle. Schiller in "Tu che accendi," "The Soldier's Tear," and the bravura, "Do not mingle." This pleasing cantatrice will add not a little to her rising fame, by divesting herself entirely of all tremulousness and timidity. Miss Mayoss and Mr. Townley also acquitted themselves very creditably, the former in "The happy land," and "Oh 'tis sweet when the moon is beaming," and the latter in "What is the spell?" The entertainments concluded with a most laughter-moving farce, called *The Loan of a Lover*; and not a risible muscle in the house was, we believe, inactive on the occasion. On the following night an overflowing audience attended to witness a repetition of the rich treat we have endeavoured to describe. *The Maid of Milan* and *Catching an Heiress* were the pieces selected, between which the concert was resumed, with but slight variation from the preceding evening. The same extraordinary talents were set to work to entrance the company, who in their turn "murmur'd soft applause." It is with pleasure we notice that the spirited manager, Mr. Bennett, in obedience to the urgent public wish, has succeeded in re-engaging the Distin family for two other nights (Thursday and Friday) this week.

*Athenæum Concert.*—One of these very pleasing soirees took place on Monday evening last, and afforded a rich treat to the company who attended, which, however, was not so large as usual, owing to the musical treat held out at the Theatre. The selection consisted of Jomelli's celebrated periodical overture, two quartets, an overture of Paer's "Leonora," and the "Surprise" symphony of Haydn. The quartets were played exceedingly well. The first was an air of Mozart's, "Ah! perdona," executed by Messrs. Barnard (flute), L. H. D'Egville, jun. (violin), W. Hopkins (viola), and J. Hopkins (violoncello). The other was one of Haydn's delightful compositions for two violins, tenor and bass, and was played by Messrs. D'Egville, L. H. D'Egville, W. Hopkins, and J. Hopkins. The *adagio* in this quartet is perhaps one of the most exquisite pieces of harmony ever composed, and it was played on this occasion with admirable effect. The overtures and symphony were well given; and we cannot forbear bestowing our meed of praise on the efficient manner in which the performers on the wind instruments executed their various parts this evening; indeed, taking the *tout ensemble* of the concert, we have never heard one, entirely instrumental, with which we have been better pleased. Mr. D'Egville led the band with his usual skill.

#### MISCELLANEOUS.

**THE GERMAN OPERA.**—The Prince's Theatre has been visited during the past week by her Majesty, Prince Albert and Prince Ernest, her Majesty the Queen Dowager, the Duchess of Kent, the Duchess of Cambridge, Prince George and the Princess Mary, the Dukes of Brunswick and Regina, the Marchioness of Lansdowne, the Marchioness of Normanby, the Ladies Jersey, C. Villiers, Mary Christopher, De Dunstanville, Miss Burdett Coutts; the Lords Monson, W. Lennox, Boscawen, Howe, Byron, Lovelace; Barons Knesebeck and Anslan; Sirs H. Webb, A. Barnard, F. Steven, the Hon. Major Maule, Mr. Maule, and a host of fashionable patrons.

**THE SONS OF THE CLERGY.**—The annual performance in aid of the funds of this excellent charity takes place in St. Paul's Cathedral, on Thursday the 14th inst. The selection consists of Handel's *Dettingen Te Deum*, the "Hallelujah chorus," the "Coronation Anthem," "Zadok the Priest," Attwood's "Cantate Domino," composed expressly for these performances; and Green's fine anthem, "God is our Hope and Strength." Sir George Smart will be the conductor; Mr. F. Cramer, the leader; and Mr. Goss, the organist of the Cathedral, will preside at the organ. The rehearsal will be on Tuesday next.

**PHILHARMONIC.**—The subscribers to the Philharmonic Concerts will be treated on Monday next with Mozart's *Jupiter* symphony, Beethoven's "Pastorale," and Weber's overture to *Oberon*.

**ANECDOTE OF THE LATE SAMUEL WESLEY.**—In the neighbourhood where Wesley resided was a school, at which he visited as musical instructor; there was also a crossing, to the tenant of which Wesley paid an occasional penny. The simplicity of his gait and the familiarity of his manner induced the sweeper, at times, to enter into some small sweet converse with one of the first musical geniuses that England has ever produced. The pupils of the school at which Wesley attended, were in the habit of playing their boyish pranks upon the sweeper who was suspected of the heinous crime of furnishing plumeless birch to the master, which the latter exercised in a manner highly derogatory to their personal feelings. Their indignation was roused, and vengeance was denounced against the devoted sweeper, who got a friendly hint of what he was likely to obtain. He allowed not his vigilance to slumber, and his broom was therefore never absent from his fingers. Suspecting Wesley's influence with the schoolboys, he accosted him one day, and solicited him to guard the garrison while he himself went to regale his thirsty soul with a bacchanal quaff. Wesley cheerfully complied, and stood beside the kerb-stone, as the *locum tenens* of the sweeper. At that instant, Mr. Linley, the father-in-law of Sheridan, was passing, and seeing Samuel Wesley planted beside the broom and the kerb-stone, and fearing, from the carelessness of his costume and his air, that music was at a discount, exclaimed with astonishment, "Ho! Wesley, is it here you are?" "Yes, indeed, here I am," replied Wesley, "and I must compel you to pay tribute." "Cheerfully, my friend," replied Mr. Linley, placing a guinea in his hand. At this moment, the proprietor of the crossing made his appearance, and received from his proxy the fees which he had received, and which consisted not only of Mr. Linley's guinea, but of some additional coppers contributed to his funds during his absence. Linley and Wesley left the sweeper blessing his stars for his good fortune, and both retired to Wesley's residence, where they enjoyed the feast of reason and the flow of soul. Wesley's conversational powers, and literary attainments were exceeded by his own musical genius alone, and surpassed by those of no other man.

**THE ADELPHI THEATRE** closed for the season last night, somewhat abruptly, being three weeks earlier than usual; the reasons assigned by the manager in his parting address are somewhat singular—"the necessity imposed by Act of Parliament of re-building the front wall of the theatre, and the *unexampled beauty of the weather*."

**THE ROYAL ACADEMY OF MUSIC.**—The grand Fancy Dress Ball annually given in aid of the funds of the Royal Academy, is announced to take place at the Hanover-square Rooms on Friday evening, the 12th of June, under the patronage of Her Majesty, H.R.H. Prince Albert, the Princess Augusta, the Duchess of Gloucester, the Duchess of Kent, the Duke and Duchess of Cambridge, &c. &c.

**BENEDICT'S CONCERT** offers a musical treat of no ordinary kind. It is to take place in the Concert Room of her Majesty's Theatre, on Friday morning, the 29th inst.; and in addition to the opera vocalists, Mesdames Dorus Gras, Caradori Allen, Stockhausen, &c., are engaged. The instrumental performers include Listz, Doepler, and the *beneficiaire* on the pianoforte, Molique on the violin, Batta on the violoncello, and Puzzi on the horn.

**A LAUGHABLE INCIDENT** took place on Saturday morning at the Hanover-square Rooms. There was a rehearsal of the chorusses, &c., to be performed at the Ancient Concert last night, and among the full pieces was Webbe's glee, "The Mighty Conqueror," the concluding words of which are "There's no deceit in wine." While this very glee was rehearsing, a number of persons entered the room, to attend a meeting of the British and Foreign *Temperance Society*!

**J. B. CRAMER.**—His Majesty the King of the French has recently conferred on this distinguished pianist the decoration of the Legion of Honour.

**THE HAYMARKET THEATRE.**—A new farce, entitled the *Irish Attorney*, from the successful pen of Mr. Bernard, the author of *His Last Legs*, was produced at this theatre last evening, and was highly successful. Power is the hero of the piece, and should any of our readers be in a dull mood, and want a remedy, we cannot do better than prescribe a visit to the Haymarket.

**YORK MUSICAL FESTIVAL.**—The citizens of York have long been looking for some official announcement of a festival to be held in our venerable Minster in the next Autumn, and we regret to state that they have hitherto been disappointed in their expectations. We believe, however, that the subject has not been forgotten in an official quarter, and that at no distant period we shall have the opportunity of announcing the determination of the authorities on the subject. We had been led to suppose that it was now too late to make the necessary arrangements; but we are assured that a vigilant committee with the experience derived from former festivals, would have ample time to do everything requisite for arranging a festival on a scale equal, if not superior, to any of its predecessors. We have it from good authority that in the event of a festival being held in York during the present year, it would be honoured by the presence of at least one distinguished and illustrious member of the royal family. In addition to this circumstance, the facility of travelling which now exists would bring an immense influx of visitors to Old Ebor, on so interesting an occasion, as an uninterrupted communication by railway from London, Birmingham, and many other important towns in York, will be completed previous to September. These are powerful arguments in favour of the undertaking being immediately commenced; and should the authorities concur in that opinion, we have no doubt that a musical festival, on a scale commensurate with the grandeur of the cathedral and the importance of the county, will bring together such an array of the nobility and gentry of the land as has not been witnessed in any provincial town.

**ANCIENT CONCERTS.**—The sixth performance, on Wednesday next, will be under the direction of Lord Howe. Mr. Turle will be the conductor, and the singers engaged are Mdle. Nau, Mme. Stockhausen, Miss Clara Novello, Miss Massole, Miss Woodyatt, Messrs. Hobbs, Young, Hawkins, Pearsall, Bradbury, and Phillips.

**ROSSINI AT NAPLES.**—This once brilliant composer is still at Naples, where he recently received from one of his countrymen a very high public compliment, but which carried, like the serpent, a sting in its tail of more than common pungency. The anecdote is worth relating. A very celebrated improvisatore was pronouncing before a crowded assemblage a glowing eulogium upon the genius of illustrious Neapolitans now no more. He preceded his panegyric on each with a description of his tomb, which appeared, from the warmth and eloquence of the improvisation, to rise before the eyes of the poet as he spoke. After passing several in review, "And here," continued the orator, "here stands the tomb of one dear to Apollo, the lamented Rossini." "How," exclaimed one of the assembly, "Rossini is not dead, he is even present." "No," said the poet, "his body, his earthly frame, is indeed amongst us; but his immortal part, his genius, lies dormant in the tomb." The acclamations which followed this sally of the improvisatore are described as loud enough to have awakened the seven sleepers, whether they were sufficient to rouse the slumbering spirit of the Gran Maestro from its torpor yet remains to be seen.

**MISS KELLY'S NEW THEATRE IN DEAN STREET, SOHO.**—This *bijou* of a theatre, built under the able direction of Miss Kelly, and now upon the verge of completion, is situated at the back of Miss Kelly's private dwelling-house, 73, Dean-street, Soho. The theatre itself, though upon a small scale, possesses many advantages and conveniences unknown to larger theatres. The stage is constructed upon an entirely new plan, the whole of which can, at the touch of the prompter's bell, be lowered with the greatest safety to depths almost inaccessible to the imagination, and, by the same talismanic tingle, may be raised to the view of the audience. There are two tiers of boxes, many of them private *loges*, taken for the season by Miss Kelly's patrons. The pit is so constructed as to contain upwards of 500 persons, but there is no gallery, so the "gods" must humble themselves, and descend to the charms below. Miss Kelly has announced her intention to open the 18th of the present month, and in her announcement says, she has a "small," but "talented" company.

**RUBINI'S FATHER** died at Bergamo on the 26th of last month, aged 86 years. The intelligence reached Rubini yesterday, and the opera for to-night has been changed in consequence.



MR. FITZWILLIAM took a benefit at the Haymarket Theatre on Monday evening to a crowded house. The performances were *My Wife's Mother*, *The Irish Ambassador*, *The Review*, and *Hobbs, Dobbs, and Stubbs*. Fitzwilliam played *Caleb Quotem* in *The Review*, and ably sustained the part. The whole of the performances went off well.

THE OPERA COMIQUE finally closed its doors on the Place de la Bourse on Thursday night, preparatory to its installation on the Place des Italiens, which will take place in a few days. The Vaudeville, who succeed to the late Theatre of the Opera Comique, has been closed for some days. The new *salle* is to be cleaned previous to commencing their performances. It is said that the new director of the Italian Opera has proposed an arrangement with the managers of the Opera Comique, by which the latter may be induced to go to the Ventadour, leaving the new theatre in the Place Favart for the Italian company in October. We should gladly hope that some such arrangement could be made, but, though not impracticable, it seems so difficult of accomplishment that we have little expectation of such a result. The Renaissance struggles manfully against the tide of ill-fortune which seems to flow against that luckless theatre. It is now opened by the performers, who form a species of republic. *Ruy Blas* is advertised to be revived; and *L'Ange de Nisida*, the opera composed for this house by Donizetti, is announced as in rehearsal. Mme. Anna Thillon will support the principal rôle.

LISZT.—This eminent pianist arrived last night. He will introduce in his fantasia to-morrow evening, at the Hanover-square Rooms, the favourite quartett from *I Puritani*, "Ah te o Cara," and the celebrated polacca, which Grisi has rendered so popular by her exquisite singing; and will also perform a grand Hungarian march, with variations, being his first appearance after an absence of fifteen years.

DOHLER has been very successful in Scotland, the Glasgow papers speak highly of the reception which his performance on the pianoforte met with in that city. The singing of Madame Stockhausen, Miss Bildstein, and Mr. Machin, has afforded the greatest gratification.

#### MUSICAL ENTERTAINMENTS FOR THE WEEK.

This Evening.—German Opera, *Fidelio*; Italian Opera, *La Gazza Ladra*.  
 Friday.—Morning, Miss Day, and Mr. G. Case's Concert, Hanover-square Rooms. Evening—Mrs. A. Toulmin and Mr. Parry, jun.'s Concert, Hanover-square Rooms; German Opera, *Fidelio*.  
 Saturday.—Morning—Rehearsal of Fifth Philharmonic Concert, Hanover-square Rooms. Evening—Italian Opera; Gresham Lecture, City of London School.  
 Monday.—Morning—Rehearsal of the Sixth Ancient Concert, Hanover-square Rooms. Evening—Fifth Philharmonic Concert, Hanover-square Rooms; Gresham Lecture, City of London School.  
 Tuesday.—Morning—Rehearsal of the Performance for the Benefit of the Sons of the Clergy, St. Paul's Cathedral. Evening—Miss Steele's Concert, Hanover-square Rooms; Gresham Lecture, City of London School.

#### NOTICE.

OUR ADVERTISING FRIENDS are informed that Mr. WILDE is no longer connected with the "Musical World," and that, in future, Mr. HART will wait upon them for any Advertisements they may wish inserted, to whom also it is requested all amounts owing may be paid.

#### LIST OF NEW PUBLICATIONS.

PIANOFORTE.			
Bosasio.—Le Reveillon quadrilles	-	Boosey.	Souvenir d'Allemagne, a collection of the most favourite waltzes of Lanner and Labitzky, 1, 2, 3
Nielson.—The stranger's heart	-	Corenty.	- - - - - Cranes.
Norman.—Pavilion waltz	-	Ditto.	Czerny.—Brilliant fantasia (Torquato Tasso) - - - - Ditto.



## (List of New Publications continued.)

## VIOLIN AND PIANO.

De Beriot.—La Tremolo caprice sur un Theme de Beethoven	Boosey.
Raper, C.—Fantaisie	Ditto.
Benedict and Panofka.—Duo brilliant (Gypsy's Warning)	Cramer.
Benedict and Blagrove.—Duo concertante (Ecoisais)	Ditto.
Benedict and de Beriot.—Fantasia concertante (Norma)	Ditto.

## VIOLIN.

Molique.—Third Concerto, with accompaniment of piano	Wessel.
— Variations on an air from Norma, with accompaniments of piano	Ditto.
Romberg.—Souvenir de Suede	Ditto.

## VIOLONCELLO.

Kummer.—Bijou Russe, with accompaniment of piano	Wessel.
— Potpourri of airs from Norma, with accompaniment of piano	Ditto.

## FLUTE.

Clinton.—Delicie de l'Italia, nos. 15, 16, 17, 18, with accompaniment of piano	Ditto.
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## GUITAR AND PIANOFORTE.—(Duets.)

Pelzer, F.—Herz's Les Elegantes, or first set of quadrilles	Z. T. Purday.
Phipps, T. B.—Strauss's Fortuna Galop	Ditto.
— Swiss air 'On the margin of Zurich'	Ditto.
— Strauss's Rosa waltz	Ditto.

## MISCELLANEOUS.

Kalliwoda.—Trio, flute, violin, and violoncello	Ever.
— Symphonies, four hands, 2, 3, and 4	Ditto.
— Overtures ditto 1 to 6	Ditto.
— ditto orchestra ditto	Ditto.
— Grand Second Rondo, violin and pianoforte, op. 37	Ditto.
— Contredanses Brillantes, op. 86	Ditto.

## VOCAL.

Molique.—Songs: The ocean sleeps; If o'er the boundless sky; How beautiful; Fair Annie; Oh, that my woes; They stand around	Wessel.
Neubauer.—The Trafford maid	Coventry.
— Russian Air	Ditto.
Barnett, J.—O, 'tis sweet through the grove	Chappell.
Hullah, J.—Hiding 'mid the nodding corn; fairy duet	Ditto.
— The Pier-head—Look out! look out! a snowy sail; duet	Ditto.
Cowell, Miss A.—Oh, happy's the life we gypsies lead; glee	Ditto.
Butrowes.—Airs in La Reine d'an jonr; 2 books	Ditto.
Blewitt, J.—While sadly thinking; ballad	Z. T. Purday.
Aspull, W.—Bird of the forest; cavatina	Ditto.

**D**ANCING TAUGHT in the most fashionable style, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to Ladies and Gentlemen of all ages wishing privacy and expedition. An Evening Academy on Mondays and Fridays. A Juvenile Academy on Wednesdays and Saturdays. A Card of Terms may be had on application at the rooms. The rooms may be engaged by private parties.

**TO FLUTE-PLAYERS.**—New Exercises selected and arranged by J. BRAHAM, Teacher of the Flute. To be had of the Arranger, 34, Southampton-street, Strand; and of Messrs. Cocks and Co., Music-sellers to Her Majesty, 20, Princes'-street, Hanover-square.

**A** CHAMBER ORGAN in very high preservation by the late celebrated JAMES DAVIS; in a mahogany case 10 feet high; contains open diapason, stop diapason, bass, stop diapason treble, dulciana principal, 15th sesquialtra, cornet and cremona, general swell, shifting movements, blows in front and at the side. Lowest price Eighty Guineas. For cards to view apply at Gray's Manufactory, 9, New-road, Fitzroy-square.

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## FIRST-RATE BOYS' CLOTHING.

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**MISS STEELE** has the honour of announcing that her **CONCERT** will take place at the **HANOVER-SQUARE ROOMS** on Tuesday Evening next, May 12, at eight o'clock. Vocalists—Misses Novello, Birch, Dolby, and Steele; Messrs. J. Bennett, J. Parry, and G. Marshall. Instrumental—Messrs. Salaman, Lidel, Lazarus, and Richardson. Conductor—Mr. Salaman. Tickets, 10s. 6d. Family ditto, to admit four, £1 10s. Stalls, 15s.; to be had of Miss Steele, 18, Newman-street, Oxford-street, and the principal Music-shops.

**LIST** and **DOEHLER**; these celebrated Pianists will perform at **M. BENEDICT'S GRAND MORNING CONCERT** in the **CONCERT ROOM of HER MAJESTY'S THEATRE**, on **FRIDAY**, May 29th: also **M. Molique** on the violin; **Signor Puzzi**, French horn; **M. Ole Bull** will perform a duet for pianoforte and violin with **M. Benedict**. The vocalists are **Mesdames Gristi and Persiani**, **Caradori Allan**, **Dorus Gras**, **Stockhausen**, &c. &c. **Signor Rubini**, **Tamburini**, **Lablache**, &c. &c. Tickets, stalls, and boxes to be had of **Cramer and Co.**, 201, Regent-street, **Chappell**, **Mills**, **Lavenau**, and **Charles Ollivier**, New Bond-street, and of **M. Benedict**, 8, Bruton-street.

**LISZT'S** second appearance will be at **Mr. LIDEL'S GRAND SOIREE MUSICALE** at the **HANOVER SQUARE ROOMS**, on **THURSDAY**, May 14th. **M. Molique** will perform a concerto on the violin; **M. Lidel**, violoncello. The vocalists will be **Madame Stockhausen**, **Miss Steele**, and **Miss M. B. Hawes**. Conductor—**Mr. Salaman**. Tickets and stalls may be had of **Cramer and Co.**, 201, Regent-street; **Charles Ollivier**, 41, New Bond-street; of all the principal Music-sellers; and of **Mr. Lidel**, 97, Great Portland-street.

### **CHARLES NICHOLSON'S FLUTE MANUFACTORY, 13, HANWAY STREET, OXFORD STREET.**

*To Professors and Amateurs of the Flute.*

**T. PROWSE**, sole **Maker of FLUTES** for the late **CHARLES NICHOLSON**, takes the present opportunity of thanking **AMATEURS** and **PROFESSORS** for their kind recommendations, and at the same time assures them that on no account is any Flute allowed to leave the Manufactory until it has been carefully tried and proved. These instruments, for years past, having met with so decided a preference over all others, especially amongst Professors, is sufficient to establish their superiority. As regards Tone, correct Intonation, and being well in Tune, these Instruments stand unrivalled. The method of seasoning the wood adopted by **T. P.**, and which has met with such gratifying results, will justify him in warranting them to stand in any climate. The greatest care is observed with the bore of the Instrument, so as to prevent any irregularities, independently of the finish, which defies competition. The prices vary according to the ornaments attached, from 10 Guineas, upwards, and are made with large, small, or middling-sized holes. Also please to observe, that in consequence of the celebrity of the above Instruments, it has induced many unprincipled persons to stamp the name of **NICHOLSON** on Flutes of their make, by which means the Public are imposed upon. To prevent which, a Certificate accompanies each Instrument, signed by the Maker, **THOMAS PROWSE**,—to counterfeit which is forgery.

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London: Printed by **JOHN LEIGHTON**, at his Printing-office, 11, Johnson's Court, Fleet Street, May 7th, 1840.

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